

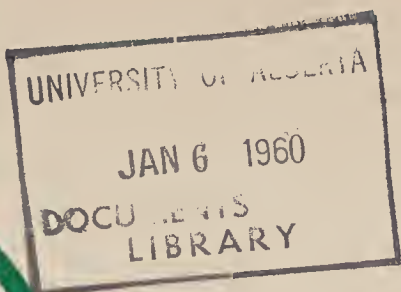
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CULTURAL ACTIVITIES MAGAZINE



PERIODICAL READING ROOM

Leisure



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Season's

Greetings

to

All

Our

Readers

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**Yuletide is a Grim Business
Compared With Olden Times
In Merrie England**

Christmas Carols: Genesis, Eclipse and Renaissance

by ANDREW C. BALLANTINE

With the coming of the Yule season we begin to think of carols, particularly those associated with Christmas; for the Christmas carol evolved with Easter carols, Advent carols, Epiphany carols—carols, indeed, for almost every season of the liturgical year.

It would be easier to explain what a carol is not than what it is. It is not merely a "Christmassy" hymn of the "While shepherds watched" kind or the "Once in David's Royal City" sort or even the more venerable category which includes "Of the Father's Love Begotten." Perhaps the late Dr. Scholes' definition is as satisfactory as any: "a religious seasonal song of joyful character in the vernacular, and sung by the common people."

Originally the carol was a definite literary and musical form having the verse pattern AAAB, introduced by a refrain which was repeated between stanzas. In this form the carol had its heyday in the 15th century and began to be replaced in the 16th by the Noel, or Nowell in its anglicised equivalent. The word "nowell", although borrowed from the French Christmas

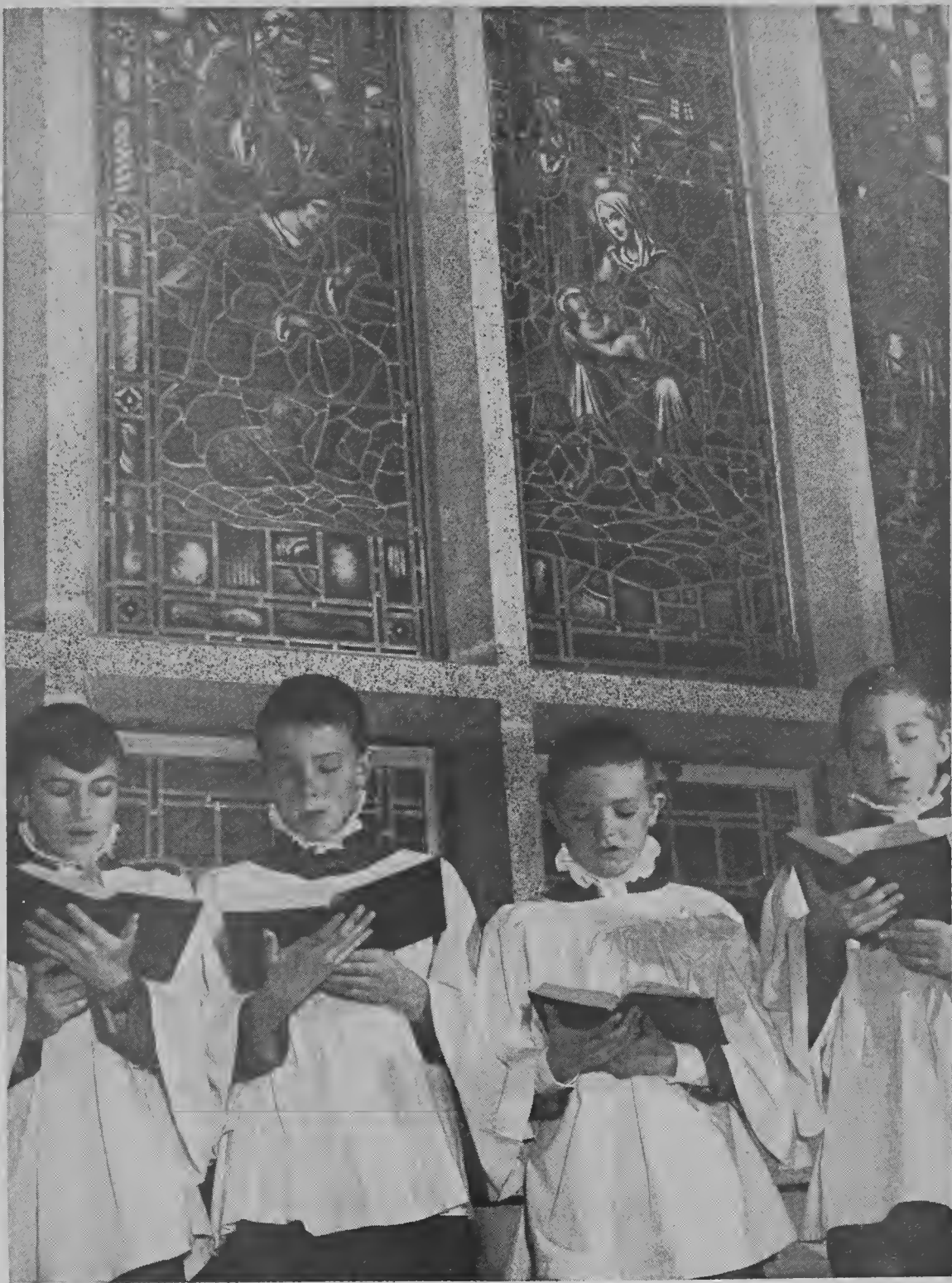
carol, is not limited to the English counterpart; in that language it appears rather to be a glad cry which recurs in many carols irrespective of the season.

Many Carols Survive

The Noel, however, never entirely displaced the 15th century carol; it is said that only about twenty of the former have survived as compared with more than 500 lyrics and over 130 musical settings of the latter.

But even 15th century carols had a noble ancestry which included the 13th century "Orientis Partibus," of which a rhythmically adapted version appears in modern hymnals as "Soldiers who are Christ's below."

In its most popular form the carol appears to have been accompanied by dancing—notice the dance lilt in many of the best known—and usually in the open air. Yet often the young people expressed their Christmas joy by dancing and carolling before the Christ Child's crib in church, remembering perhaps how David danced before the Ark of the Covenant. But by



the 6th century the Church took a dim view of such frivolity. Consequently the Council of Toledo in A.D. 589 forbade dancing in the churches on vigils and saints' days. The following year secular dances of any kind in church were denounced by the Council of Auxerre. Also, the historical fact was probably not overlooked that such demonstrations of holy joy were among the legacies Christianity inherited from its pagan predecessors.

Other carols were sung in procession in the streets, the church, the monastery. Although not strictly a carol and although associated more familiarly with Easter, one of the processionals so sung was to the tune, "O filii et filiae."

Tunes for Merrymaking

Others again were convivial, bacchanalian, even obscene, and at home only in the banquet hall. Of this order probably the two sturdiest survivors are "God Rest You Merry, Gentlemen" and the Boar's Head carol which is still sung as the traditional dish is borne into the refectory at Queen's College Oxford.

Although the Church is usually credited with having pioneered in music, the secular evolving from the sacred, it would appear that in the case of the carol this process operated in reverse, the Church adopting it from popular folksong. The well-known Coventry Carol, for example, was extracted from a 16th century pageant; "The First Nowell" is only a portion of an earlier carol. The entire range, indeed, owes much of its wealth to the contributions of mystery plays and pageants; the popular "I

saw three ships" and "Joseph was an old man" are cases in point.

Much of the joy of Christmas was swept out of the season by the puritan wave which engulfed the British Isles in the guise of Reformation. The reformers discountenanced the Virgin and Child motif, and most of the traditional carols deteriorated into, or were replaced by, rather dreary hymns of which some, for better or worse, still survive. Nevertheless, justice requires concession that not all of the deterioration can be laid at the door of the puritans.

The reascendancy of the carol in England was gradual yet sure. But puritanism had laid an icy hand on Scotland where, to this day, the Yule season's place in the calendar is not prominent.

Carols in France

As in England so in France; many carols in France's rich collection were adaptations of Christmassy words to popular tunes of the day; sometimes the words also were not irreverent parodies of sacred texts. Stranger still it is that often these popular tunes, having become "sacred", at least to some extent, became secular again as happened to the slightly bawdy drinking song in "The Beggar's Opera."

Perhaps never before the coming of the jazz age was so much good music debased, even with the best of intentions. The German composer, Andreas Hammerschmidt, for example, wrote a fine old jocund tune for the rhyme beginning, "Freut euch, ihr Christen"—freely, Be glad, Christians—with a

breezy refrain of Alleluias. But what became of it? It is buried in the Anglican hymn book (and perhaps in others) as the tune Heinlein, attributed by the editors "probably" (but wrongly) to the 17th century Martin Herbst and sung to the Lenten dirge, "Forty days and forty nights."

A popular German melody of the 14th century was "In Dulci Jubilo", with which the great Johann Sebastian Bach played about so successfully among his choral preludes, has been adapted by Neale and Helmore to fit the rhythm of "Good Christian men rejoice."

Originally a springtime carol, the beautiful ode to that season beginning "Tempus adest florum", found in the 16th century collection, *Piae Cantiones*, was doomed, alas! to become "Good King Wenceslas."

Influences in America

That outdoor singing in this country has not taken firm root is only partly related to the climate. That carol singing of any kind, indoor or out, was revived in North America only in comparatively modern times is due to quite a different kind of influence: the Pilgrim Fathers, abhorring the observance of any religious season whatever, brought no carols with them. In Edmonton the Rotary Club's annual promotion of the ancient custom is a slice of the North American large scale revival.

Although many hymns and hymn tunes, good, bad and indifferent, have been composed in later centuries, there have been few contributions to

the true carol tradition. It appears, indeed, that the poets have been more active than the composers, writing lyrics comparatively few of which have been "fitted into" already existing tunes.

To Charles Wesley (1707-88) we owe the now little heard "Hark how the welkin rings" that is sung to an adaptation of a chorus in Mendelssohn's *Lobgesang* which everyone now knows as "Hark the Herald Angels Sing." Also in the true carol tradition we have Christina Rossetti's poem beginning, "In the bleak midwinter", set to the memorable music of Gustav Holst.

The late H. R. Bramley's lyric, "The great God of heaven came down to earth", is in the true carol form and sung to the traditional tune, "A Virgin unspotted."

Modern Carols

The New World has made its greatest (and possibly only) contribution to Old World carology, if the coining of a word may be permitted, when the Reverend Dr. J. H. Hopkins wrote (1857) and composed (1862) "We three kings of Orient are."

Essentially Canadian and with a unique but incontestable place among Christmas carols is St. Jean de Breboeuf's Huron Indian carol, translated by J. Edgar Middleton and sung to the tune arranged by the Grand Old Man of Canadian composers, Dr. Healy Willan.

And so God Rest You Merry, Gentlemen. And, of course, ladies.

New Supervisor Is Appointed To Serve Libraries



The appointment of Edward Thomas Wiltshire, 43, as Library Supervisor for the Province of Alberta is announced by the Hon. A. R. Patrick, Provincial Secretary. Mr. Wiltshire brings 25 years library experience to his new posting, an office of the Cultural Activities Branch of the Provincial Secretary's department.

Mr. Wiltshire was born and educated at Beverly, East Yorkshire, England. Following his graduation from Grammar School, he joined the staff of the County Education Office, transferring in 1935 to the East Riding of Yorkshire County Library. At the outbreak of World War II he enlisted in the British Army, rising to the rank of Sergeant before discharge in 1946.

Mr. Wiltshire rejoined the staff of the East Riding of Yorkshire County Library and a few months later was appointed Liaison Officer of the West Riding County Library in Yorkshire. In mid-1947 he joined the Devonshire County Library in charge of the book order department.

In 1957, Mr. and Mrs. Wiltshire and son Ralph, now 13 years of age, emigrated to Kelowna, British Columbia, where Mr. Wiltshire took charge of the Okanagan Regional Library, a posting he held until his appointment as Library Supervisor for Alberta.

Mr. Wiltshire has been a Fellow of the British Library Association since 1955. The family are members of the Anglican Church of Canada.

Degrees of Musical Ability Challenged by New Scores

By D. J. Peterkin

Bandmasters regularly direct enquiries to the Music Division regarding the purchase of new music. This is a very healthy sign and is an example of the increasing enthusiasm for band development in the province. Bands depend on the public for support and appreciation and in return, must play music that the public will like. For some time past, bandmasters have shown a tendency to concentrate on music much of which can only be described as "dated". Great music never "dates" and when required, any band is safe in playing arrangements of overtures, etc., by the masters.

However, a great proportion of band repertoire must consist of what is commonly known as "popular music". Tastes change—styles change—standards of appreciation change: it is obvious that popular music of thirty or forty years ago cannot be considered "popular" today. For example, why play selections from shows such as "The Belle of New York" when there are shows like "Carousel" "Kiss Me Kate" and "Oklahoma"? The Belle of New York" was written some sixty years ago. There must be some

people who remember the tunes, but it would be ridiculous to expect the majority of audiences to look upon such selections with other than a feeling of mild tolerance.

Bandmasters should remember that they are playing for Canadian audiences, conditioned by hours of listening to radio, records and T.V. music, most of which comes from the U.S. There can be no doubt that in the modern field of light music, the Americans are producing very fine work. To play older selections mainly, from European countries such as Germany or England, to audiences accustomed to hearing the best of the American tunes and arrangements would be misguided programing. As a point of interest, the latest productions in the above countries are following a trend which has been the accepted practice in the U.S. for many years. One of the largest English publishers of band music has branches in New York and Toronto through which they can present American and Canadian arrangements.

In the United States the school band movement has grown amazingly in

the last forty years. Many of these school bands are of an extremely high musical standard. Their capability of technique and musical expression shows evidence of very fine teaching.

To cater to the musical needs of these bands and to provide material suitable for the tastes of their prospective audiences, these bands have access to a prolific output from the American publishers. All standards of music are available and the arrangements are of high quality. Any bandmaster can find what he requires from the output of these publishers.

Bandmasters should remember that the designation of "school band" music does not necessarily mean that such publications are "kid stuff". There are few school or community bands in Alberta today that can compare with the best school bands in the U.S. It is the author's hope that this situation will be remedied in the near future. But the fact remains that most of the U.S. school band music qualified as "difficult" would be too much for most of our bands. But very little of it is beneath their attention, as far as musical and artistic standards are concerned. So, the author suggests that all bandmasters take a very close look at the publishers' catalogues and examine the list of music for school bands. Even bands whose members are mainly adult will find much of interest.

Despite encouragement from the author few music dealers in Alberta are willing to stock sizeable quantities of band music. One dealer has gone to the length of advertising their music franchise for rent! However, bandmasters should ask their dealers

to procure copies of the various publishers' catalogues and periodicals. The following is a list of publishers or agents in Canada.

Boosey & Hawkes (Canada) Ltd.
209-13 Victoria Street
Toronto, Ont.

Chappell & Co. Ltd.
14 Birch Avenue
Toronto 7, Ont.

Jarman Publications
(Belwin publications)
80 Richmond Street East
Toronto, Ont.

Gordon V. Thompson Ltd.
(Rubank publications)
32 Alcorn Avenue
Toronto, Ont.

Canadian Music Sales Corp. Ltd.
1261 Bay Street
Toronto, Ont.

Waterloo Music Co. Ltd.
Waterloo, Ont.

St. Johns Music Co. Ltd.
Winnipeg, Man.

Most publishers are willing to send music on ten day approval. If bandmasters write for catalogues and choose a selection of possible numbers, they will be able to try them out on their bands. Remember that the publishers have huge lists of available music. Most of them give some indication of the difficulty of the various pieces. If you write, outlining your problems, they will be only too pleased to help.

Said John Calvin: "Songs that are composed for the mere pleasure of the ear cannot fail to displease God greatly."

Summer Staff Required

Alberta Recreation Leadership School

July 4 to July 30, 1960

The government of the province of Alberta, Department of Provincial Secretary, invites applications for the staff of the 1960 Recreation Leadership School, to be held in Red Deer, Alberta, July 4 to July 30, 1960.

Staff members must be willing to live in residence at the Composite High School dormitories and to act as counselors to a group of students.

Salary up to \$360.00. Free board and room is provided in the High School dormitories.

They must be well qualified to teach at least three of the following subjects:

- Principles of Recreation
- Group Games
- Rhythmics
- Community Singing
- Square & Social Dancing
- First Aid
- Quick Crafts
- Gymnastics
- Team Sports
- Creative Drama
- Keep Fit
- Sports Administration
- Social Recreation
- Individual Sports
- Sports Officiating
- Swimming (Red Cross Instructors' Course)
- Analysis of Exercise

Interested persons should apply prior to **March 1st, 1960** stating qualifications and subject preference.

Address inquiries to:

MISS ELSIE M. McFARLAND, Supervisor
Community Recreation Bureau
CULTURAL ACTIVITIES BRANCH
425 Legislative Building, Edmonton, Alberta

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GOVERNMENT OF ALBERTA



Festivity Through Ingenuity

You can add to the festive spirit of the Christmas season by gathering members of your family together to spend an evening making very simple, but effective Yuletide decorations. Too often the attractiveness and the beauty of everyday articles is missed as the annual search for new Christmas decorating ideas gets under way. The ornaments presented on these pages can be easily made from articles found in the home, and you can be sure they'll be unique and inexpensive.

Instructions for making other decorations such as Christmas stockings, cards, marshmallow stars, popcorn trees, galvanized wire trees, stars, colored paper strings, are available free of charge. Write the Cultural Activities Branch (Community Recreation Division), Department of the Provincial Secretary, Legislative Building, Edmonton.

Add glitter dust before the mixture sets, then attach a cardboard or cotton-batting flame.

Giant candles can be made from ordinary calendar tubes with all the paper scraped off. Paint the tube a soft color.

Stand it upright and add two or three cupfuls of plaster of paris mixture to give it an internal base. Take a handful of plaster, letting it run along and over the rim of the tube.





An attractive yule log is simply made by using a log, preferably birch, from five inches in diameter, and trimmed flat on one side so it will sit evenly. Paint the log a flat color or finish in clear varnish and bore two or three holes in which to place candles.



Mix some plaster of paris to whipped cream consistency and spread over the log. Take a handful of the mixture and drop it from a height of two inches for best effects. You can place the candles in their holes to prevent clogging.



Have small decorations on hand: i.e.: pine cones, holly leaves, small bulbs, bells; set these in the wet mixture in any arrangement you choose. Add glitter dust before the plaster of paris dries to complete the operation.

Since September 1959 Mr. Walter Dexter has given his ceramic knowledge to the people of Alberta through our Arts & Crafts Division. We are very happy to have him join us. He is a good artist, excellent instructor, dedicated to his crafts and following the only right way as a creative craftsman.

Along with myself he is striving for more co-operation among all Arts & Crafts organizations in the Province of Alberta and Canada. Through such co-operation it is hoped that the future will bring a higher craftsmanship standard not only to the large cultural centres, but also to the smallest community.

We are sure that with these ideas Mr. Dexter will be a great help in our community work.

*W. J. Netelenbos
Acting Supervisor
Arts & Crafts Division
CULTURAL ACTIVITIES BRANCH*



Arts and Crafts— Cultural Twins

By Walter Dexter

There is a rather unfortunate misconception among many people including prominent artists that there is a distinct division between the Fine Arts and the Crafts. It is believed that only in painting and sculpture can the artist really express himself aesthetically—that the craftsman is nothing more than a clever manipulator of his medium with no expression of thought or personality.

This is all wrong and very disturbing.

The serious craftsman has every right to call himself an artist. The only difference between him and the painter is the medium in which he works. The craftsman must learn to handle his material, know its limitations, create and decorate until the all over result is functional, homogeneous, exciting and pleasing to the eye. Through all these processes the craftsman conveys his own feelings and personality to create a work of art. This approach finds a parallel in all art forms including painting, music and drama.

Opposite to this we might say that the painter is something of a craftsman in that he must master his paint and brushes before he can express himself properly on canvas.

In many crafts, such as in the case of pottery, there is a definite intermingling or overlapping into other art forms. The photograph will serve to explain this. In my hands a tall vase, purely utilitarian and decorative

which follows normal tradition in pottery. On the left a semi-abstract piece, decorative, but not as useful. In the right a ceramic bird, which transcends into pure sculptural form with no other use other than to be looked at.

I hope that in the future more people will come to realize that the Crafts have a definite place in the art and cultural world.

VOCAL TEACHER WANTED

Grande Prairie is looking for a vocal teacher. The city which has recently formed an Allied Arts Council, is one of the most active places in Alberta in cultural activities. They have a flourishing band, orchestra and choral society and during the last month a ballet teacher has settled in Grande Prairie. She is already booked almost to capacity. Her arrival was encouraged by the Recreation Board and the Allied Arts Council.

The Board and Council would now like to prepare the way for the bringing to Grande Prairie of a vocal teacher. While not being prepared to actually employ a teacher, they are willing to help in publicity and the securing of facilities for some qualified person to open up a hitherto untapped field in the north.

Any interested person should contact

Mr. E. McBryan,
Box 276,
Grande Prairie, Alberta.

**Vast New Audience
Can Benefit From
Good Programming**

CKUA Broadens Service

By Pat MacDougall

Radio Station CKUA has a problem. The fact that it's a pleasant problem makes it no less of a quandary.

When "The Unique Station" increases its power from one thousand to ten thousand watts early in the New Year, it will add hundreds of square miles to its listening area and reach thousands of radios previously unable to receive CKUA distinctly.

The problem: How to tell these thousands of potential listeners of the new and different form of radio entertainment soon available to them?

CKUA is therefore grateful for the opportunity to tell something of its story to the readers of LEISURE magazine. We feel strongly that LEISURE readers would be more inclined to enjoy the varied type of listening offered by CKUA. We humbly submit our program schedule as a guide to rewarding and entertaining leisure hours.

Do you like good music? CKUA presents at least four hours of classical music daily—"Concert Corner" at nine each morning, "Music Lovers' Corner" at one every afternoon, the "Music Hour" from the University of Alberta at 6:45 each evening and "The World of Music" at nine p.m. Among

the other distinguished classical programs on CKUA—"Masterworks From France" (Fridays, 10:30 p.m.) and "Matt Hedley Presents" (Sundays, 10:30 p.m.)

If your tastes in music are lighter, CKUA offers more genuine Jazz music than any other Edmonton station: 45-minutes daily on "Five O'Clock Whistle" and 2-and-a-½ hours Saturday with "Music For Moderns" from 1 to 3 p.m., followed by a half-hour of "traditional" or "Dixieland" Jazz.

CKUA produces the only daily half-hour children's program on Edmonton radio—"Kiddies' Korner" at 4:30 p.m. The host on this program is also CKUA's 'morning man'—Gil Evans. His gentler breakfast show begins at 7 a.m.

Do you crave a good "talks" show? Try "Interesting People" (Mondays, 4:15 and 10:15 p.m.) for interviews with such personalities as Claude Jodoin, Larry Henderson and 'Mom' Whyte. "Speaker of the Week" is heard Sundays at 7:30 p.m. and "Town Meeting In Canada" (Sundays, 9 p.m.) is a full-scale debate on controversial topics. In addition to the "Music Hour", the University of Al-

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Cultural Advisory Boards Meet To Plan Programs for Coming Year

Five advisory boards of the Cultural Activities Branch of the Provincial Department of the Provincial Secretary met in Edmonton recently to discuss 1960 operations of their respective divisions. The boards, made-up of authorities in the fields of music, drama, libraries, arts and crafts, and community recreation, meet several times each year and advise the government on cultural activities within

their own spheres of interest. They are also responsible for suggesting schedules of grants to municipal governments, and grants or scholarships to individual Albertans with special outstanding talents. Albertans wishing to further their training in any of these fields may apply to the respective board for financial aid. More than \$200,000 was made available in grants and scholarships in 1959.



Alberta Music Board members shown at the conference are, left to right, H. G. Turner, Edmonton; D. J. Peterkin, Music Supervisor for the Department of Provincial Secretary; K. Greene, Edmonton; R. S. Eaton, chairman, Edmonton; Mrs. D. S. Smith, Lethbridge; N. J. Kennedy, Calgary, and N. D. McFarlane, Beaverlodge.



Members of the Alberta Drama Board, left to right are: J. T. McCreath, Drama Supervisor for the Department of the Provincial Secretary; Esther Nelson, Edmonton; Gordon Peacock, Edmonton; Doug Homersham, chairman, Edmonton; Dr. Betty Mitchell, Calgary; Joe Levinson, Medicine Hat, and Mrs. Ethel Taylor, Red Deer.



Members of the Alberta Library Board pictures in conference are, left to right, John Dutton, Lethbridge; Mrs. W. C. Taylor, Wainwright; L. A. Walker chairman, Edmonton; newly appointed Library Supervisor for the Department of the Provincial Secretary, E. T. Wiltshire, and Miss Kathleen M. Allen, Calgary.



Members of the Arts and Crafts Board, left to right, are: F. D. Motter, Calgary; W. G. Netelenbos, Acting Supervisor for the Department of the Provincial Secretary; Miss A. Brown, Fort Macleod; W. H. Kaasa, Co-ordinator of Cultural Activities; Mrs. A. Lundy, Lethbridge, Mrs. L. Mahon, Edson, and Mrs. E. McBryan, Grande Prairie.



Members of the Alberta Community Recreation Board left to right, are: Mrs. H. Appleton, Medicine Hat; Syd Moore, Recreation Bureau representative at Lethbridge; W. Smith, Westlock; B. Johnson, chairman, Edmonton; Miss E. McFarland, supervisor, T. McPherson, Red Deer; Mrs. E. Pedersen, Standard; A. V. Pettigrew, Edmonton; J. Riddel, Assistant supervisor, and W. Hutton, Calgary.

In Defence of Theatre

By J. T. McCREATH

People who love the theatre usually don't spend much time thinking about why it is important—they just know that it is. That is probably the reason they do so unconvincing a job when called upon to explain the importance to skeptics.

People talk somewhat apologetically about "entertainment," and with a good deal of awe about "culture." But legislators, social workers and even public-spirited benefactors are often pretty vague about what "culture" is. They have the feeling that it is something ornamental, agreeable and apparently quite pleasant to those who have a taste for it, but a good deal less than a necessity of life. In their hearts most of them think of it as a luxury we can get along very well without when we have to, and of theatre as a "culture" of a singularly expensive kind.

What are commonly called the more serious arguments don't seem to me much better.

Plays do sometimes — nowadays quite frequently — "discuss social problems." In the theatre you can find corrupt politicians being attacked, juvenile delinquency examined, and intolerance disapproved of. You can

even get a popular exposition of Freudian psychology. But you can also get all these things from sociological treatises, newspaper editorials, lecture courses and radio panels. No doubt the dramatic presentation may be especially effective on occasion, but I can't honestly say that I think the Canadian public would be very significantly less well informed about any of them if the theatre were dead as a doornail. Neither the drama nor any other art form is an instrument of first importance when it comes to helping people decide whom to vote for or what legislation to approve of.

And yet, for all that, there is a lot of truth in the old song about the importance of those who make the songs of the nation—especially if you include all those songs which are painted and danced, written and spoken, as well as those that are sung. It is the "songs" in this broad sense which formulate and transmit the patter of opinions, habits and emotions which constitute the "culture" and thus determine the character of a civilization. At this very moment our own arts, good and bad, exercise a stronger influence upon our citizens than either schools or churches. And it is nearly always so. If legislators and

educators really knew what "culture" is and does, they would know that no society could endure for a year without it, and that the only question is what kind of culture you have. They would know also that the theatre can make an unique contribution to that culture.

And it is from poems, plays and novels, far more than from teachers or preachers, that we learn what we should expect to feel toward things.

Of all the instruments ever invented for communicating an artist's vision, the printed word is still the most versatile. Yet even it cannot communicate everything as well as certain other instruments can. Especially it cannot create certain effects which only the actor and the setting contribute. I am thinking rather of what the audience itself contributes by virtue of the very fact that it has gathered as a group to enjoy certain experiences which it is conscious of sharing with other beings. For such an audience a play is more than the words the playwright wrote, and more than the life the performers give them. When we are part of such an audience we are participating not only in the play itself, but also in the reactions of the other members of the audience. It is impossible for us to feel isolated or alone. Our fellows are indeed our fellows just insofar as they are being moved at the same moment by the same emotions.

The most obvious illustration of this fact is the laughter which rings out of moments when, even if we were watching a rehearsal, we should smile at most. The laughter is an acknowledgment of the presence of others,

and of a sense of unity with them. If other subtler emotions had equally obvious outward manifestations, we should be equally aware that they too are reinforced by this same sense of commune. What we seek when we come to a tragedy is not merely the experience of pity and terror, but the experience of experiencing it publicly, and of thus acknowledging our common humanity.

Is there any other institution in our society which draws men together in the same way? Political rallies join us with our fellow partisans and separate us from our opponents. Even churches are usually more or less sectarian. But a laughing or weeping audience is truly united. On few other occasions does any group confess in the same way that it meets on a common ground.

Perhaps, indeed, the theatre is the only truly catholic temple still standing. Those who assemble in it are worshipping some of the oldest gods and confessing a faith fundamental enough to be shared by those who go to different churches, vote for different candidates and accept different philosophies. That they can unite in laughing at the same farce or weeping at the same tragedy is a surprising fact. They are testifying to the fact that they belong not only to the human race but to a civilization which, beneath all of its divisions and diversities, is united by modes of feeling and standards of value more fundamental than any of the things over which it is divided. To do that is not only to enrich the life of that society. It is also to increase greatly its chances of survival.

Generous Gift Starts Library of Band Music

The Music Division of the Cultural Activities Branch is indebted to Herb Chandler of Wetaskiwin for a very generous gift of band music which will become the nucleus of a long-proposed band music reference library.

This donation of some 500 selections will be supplemented by additional music purchases. Alberta bands will be given the opportunity to borrow any of the selections from the repertoire for as yet undetermined periods of time. Bandmasters will thus have the opportunity to evaluate their band's ability in performing any of the selections without an actual purchase of music.

Mr. Chandler is bandmaster of the Wetaskiwin Community Band, and vice-president of the Canadian Bandmasters' Association.

In 1887, an inventor surprised Queen Victoria by presenting her with a musical bustle which played "God Save the Queen" whenever she sat down, causing everyone else, of course, to stand up.

When Adelina Patti demanded \$100,000 for an American tour, she was told that the sum was more than the president earned in a year. "Well then," replied Miss Patti coolly, "Why don't you hire him?"

The well known Canadian musician Horace Lapp recalls the time he heard a member of a congregation exclaim "I don't think that new organist is any good. I'll bet he doesn't know any of Handel's Largos."

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CKUA Broadens Service

Continued from page 14

Berta produces a 15-minute talks series nightly at 7:45.

In the comedy line, CKUA offers the BBC's "Goon Show" and "Take It From Here". (Tuesdays, 4 p.m. and 10:30 p.m., Saturdays 5 p.m. respectively.)

BBC productions are also presented on "World Theatre" (Mondays, 9 p.m.) and the music-hall Program "Palace of Varieties" (Wednesdays, 10:30 p.m.)

Eight languages are heard on CKUA every Sunday: Three Scandinavian tongues at 12:30 noon, Dutch at 1:30 p.m., Italian at 3:30, Ukrainian at 4:30, German at 5 and Polish at 5:30 p.m.

The entire day's programming on CKUA is reviewed every morning at 10:05. Something of particular interest to you is sure to be listed.

Why not let the "low end" of the dial provide the high points of your leisure entertainment?

The late Percy Scholes once defined an aboe as "A clarinet with a cold in its head" and a bassoon as "the same instrument with a cold in its chest."

A London school board received the following letter: "I note your advertisement for an organist and music teacher, either lady or gentleman. I have been both for years."

The following appeared on a church notice board: "Sermon next Sunday —'Evil Doers in the Church'. The choir will sing 'Who Can It Be?' "